

Titta Ruffo Rivals Caruso In Popularity

By Spicster Rawling.

DURING the holidays singers and instrumentalists pretty nearly effaced themselves, leaving to the opera houses the entertainment of the music-loving public. Now they have got their second wind and are precipitating themselves upon us like an avalanche. For the week-end there were eight concerts, and to go no farther than today, there are three important recitals scheduled for this afternoon. Whatever measure of response the public may make to this appeal, the physical and mental endurance of the music reviewers will be sorely tried.

Titta Ruffo, the especially prized baritone of the Chicago Opera Company, said to be paid \$2,000 a performance, was the star of a concert at the Hippodrome last night that drew a very large although not a crowded house. Mr. Ruffo was at his best in voice, which is rarely rich, and he carried himself like a champion. His countrymen in particular and the audience in general

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gave him a reception and applauded his efforts in a degree such as none other than Caruso could have evoked. His principal numbers were the "Largo al factotum," from "The Barber of Seville," an aria from "Don Carlos," and the brilliant from "Hamlet." He also gave a group of Italian songs and many extra numbers. Associated with him were Florence Hinkle, who sang Micaela's principal aria from "Carmen," and the "Depuis le Jour," from "Loulou." In lovely voice and with great art, William Morse Hummel, violinist, and Nahum Franko and his orchestra.

Leopold Godowsky was the special soloist at the Metropolitan Opera concert last evening. The Polish pianist made his first appearance since his arrival in this country on Saturday and pleased a large house, particularly in his first number, Tchaikovsky's concerto in B flat minor. He would not grant an encore, in spite of many recalls. Later on, after giving solo by Chopin, he consented to one addition to the programme. The other soloists of the evening were Mrs. Gladski and Putnam Gladski, both in excellent voice. Mrs. Gladski sang the aria "Ocean, Thou Mighty Monster," from "Oberon," Schubert's "Der Erlkonig," and with Mr. Gladski gave Goethe's "Still We Die Night." She gave two encores. Mr. Gladski's contribution was "Wahn, Wahn," from "Die Meistersinger," and four songs by Rossini, Tosti, Wilson and Storace. He granted an encore, besides repeating part of the Tosti song, "Ideale." Adolf Rothmeyer led.

The Century Opera House's Sunday popular concert last night drew a large audience. The principal singers were Mary Carson, Lena Mason, Kathleen Howard, Jayne Herbert, Morgan Kingston, Morton Adkins, Louis Kreidler, Alfred Krumpholtz and Julia Hume, the latter making her debut as Aida in the Nile scene from Verdi's opera, for which Lois Ewell was announced.

Harold Bauer, the English pianist, was the soloist at the concert of the Philharmonic Society at Carnegie Hall yesterday afternoon. He was heard in Saint-Saens's concerto No. 4, in C minor, and he played like the master that he is. Mr. Stravinsky's programme included a new ballet suite by Max Reger, the composer's opus No. 120, which grew in attractiveness as each of the six movements was disclosed. If the "Entrée," "Columbine" and "Harlequin" were somewhat unsatisfying, the "Pierrot et Pierrette," the "Valse d'Amour" and the "Finale" made amends. In addition there were national dances by Brahms, Grieg, Moszkowski, Dvorak, Schwanenka and Strauss.

Walter Damrosch gave an all-Wagner programme at the concert of the Symphony Society yesterday afternoon. It included the overture to Goethe's "Faust," the "Good Friday Spell" from "Parsifal," in which Mr. Saslavsky, the

concert master, played admirably, and excerpts from "Rheingold," "Walkure," "Siegfried" and "Goetterdaemmerung," in which the orchestra had the assistance of Mrs. Dunham, Mrs. Gould and Mrs. Jordan.

The second concert of the Society of the Friends of Music at the Ritz-Carlton yesterday afternoon was too long, as was proved by the fact that nearly half the audience left before the last number. It is a laudable, even though an impracticable, effort on the part of the promoters, many of them persons of social distinction, to bring composers, musicians and hearers together, but of what avail? At any rate, the limit of time for a concert should be set at one hour and a half, and it should be impressed upon patrons that they must not talk during the performances. There was a novelty in Kurt Striegler's "Kammer-Sinfonie," played by the Longy symphony, ingenious, if reminiscent, but tiresome long before the end. The Longys also played a serenade by Dvorak which only half a house stayed to hear. At the beginning the University Quartet—Mrs. Charles Rahold, Mrs. Anna Taylor Jones, William Wheeler and R. A. Jann—sang Brahms's "Lobeslieder," with Arthur Whiting at the piano.

Fritz Kreisler, the distinguished Austrian violinist, gave a recital at Carnegie Hall on Saturday afternoon before a large and enthusiastic audience. His programme included Bach's suite in E minor, Tartini's "The Devil's Trill" and half a dozen extra numbers outside the programme.

Fannie Bloomfield Ziskind, the eminent Chicago pianist, gave one of her rare recitals at Aeolian Hall on Saturday afternoon. Her efforts have not lost their cunning and her art grows ever ripper. Her programme held compositions by Beethoven, Schubert, Schuetz, Dvorak, Moszkowski, Grieg, Liszt, and Chopin's sonata, opus 36, which includes the world-famous Funeral March.

At the Metropolitan Opera House on Saturday afternoon "La Gioconda" was

repeated before a capacity audience, with hundreds turned away. The cast included Caruso, Emmy Destinn, Margarete Ober, Maria Duchene, Didur instead of De Segura as Alviré, and Ethel Gilby, for the first time here as Harnaba, which he sang admirably. Mr. Polacco conducting. In the evening there was a special performance of "Madama Butterfly," for the benefit of the Harvard College Quarter Century Building Fund, which netted \$,000. Mayor Mitchell was brought before the curtain to advocate the cause. The cast included Geraldine Farrar, Martinelli and Scott, Mr. Toscanini conducting.

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